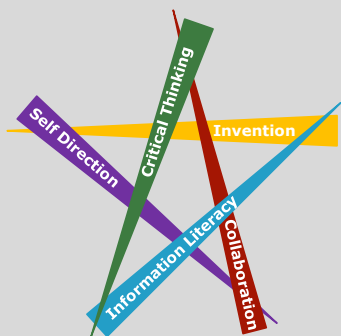


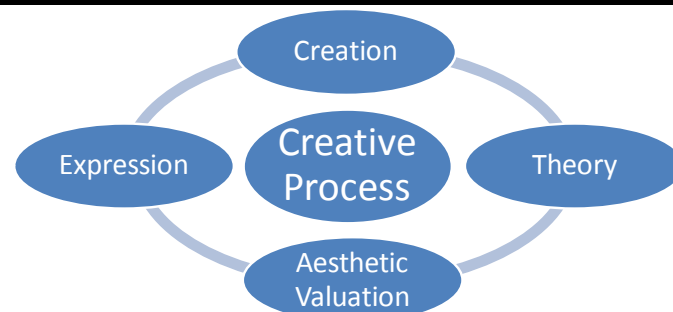
**Curriculum Development Overview
Unit Planning for 8th Grade Music**

| Content Area | Music | Grade Level | 8 th Grade |
|---------------------------------|---|---------------------|-----------------------|
| Course Name/Course Code | Performance | | |
| Standard | Grade Level Expectations (GLE) | GLE Code | |
| 1. Expression of Music | 1. Perform music in four or more parts accurately and expressively at a minimal level of 2 to 3 on the difficulty rating scale | MU09-GR.8-S.1-GLE.1 | |
| | 2. Perform music accurately and expressively at the minimal level of 1 to 2 on the difficulty rating scale at the first reading | MU09-GR.8-S.1-GLE.2 | |
| | 3. Demonstrate contrasting modalities through performance | MU09-GR.8-S.1-GLE.3 | |
| 2. Creation of Music | 1. Create music using melodic and harmonic sequences | MU09-GR.8-S.2-GLE.1 | |
| | 2. Arrange a simple existing composition | MU09-GR.8-S.2-GLE.2 | |
| | 3. Improvise over simple harmonic progressions | MU09-GR.8-S.2-GLE.3 | |
| 3. Theory of Music | 1. Transcription, and rhythmic demonstration of, multiple and changing meter signatures | MU09-GR.8-S.3-GLE.1 | |
| | 2. Notation of level 2 compositions | MU09-GR.8-S.3-GLE.2 | |
| | 3. Identification of musical elements in a level 2 composition or performance | MU09-GR.8-S.3-GLE.3 | |
| 4. Aesthetic Valuation of Music | 1. Evaluation of musical performances and compositions using advanced criteria | MU09-GR.8-S.4-GLE.1 | |
| | 2. Articulation of music's role and cultural tradition in American history and society | MU09-GR.8-S.4-GLE.2 | |

Colorado 21st Century Skills



- Critical Thinking and Reasoning:** *Thinking Deeply, Thinking Differently*
- Information Literacy:** *Untangling the Web*
- Collaboration:** *Working Together, Learning Together*
- Self-Direction:** *Own Your Learning*
- Invention:** *Creating Solutions*



The Colorado Academic Standards for Music are not intended to be taught in a linear (checklist of coverage) fashion, but rather should be implemented as a cyclical creative process. Each unit within this sample blueprint intentionally includes standards from all four music standards to illustrate this process-based philosophy.

| Unit Titles | Length of Unit/Contact Hours | Unit Number/Sequence |
|---|------------------------------|----------------------|
| Got Rhythm? | Quarter | Instructor's Choice |
| Of Thee I Sing | Quarter | Instructor's Choice |
| Jump, Jive and Wail | Quarter | Instructor's Choice |
| Get It Together!: Synchronized Movement and Music | Instructor's Choice | Instructor's Choice |

**Curriculum Development Overview
Unit Planning for 8th Grade Music**

| Unit Title | Got Rhythm? | | Length of Unit | Quarter |
|--|--|--|--|---------|
| Focusing Lens(es) | Structure/Function | Standards and Grade Level Expectations Addressed in this Unit | MU09-GR.8-S.1-GLE.1, MU09-GR.8-S.1-GLE.2 MU09-GR.8-S.2-GLE.1, MU09-GR.8-S.2-GLE.2 MU09-GR.8-S.3-GLE.1, MU09-GR.8-S.3-GLE.2, MU09-GR.8-S.3-GLE.3 MU09-GR.8-S.4-GLE.1, MU09-GR.8-S.4-GLE.2, MU09-GR.8-S.4-GLE.3 | |
| Inquiry Questions (Engaging-Debatable): | <ul style="list-style-type: none"> • How does the use of musical elements help a listener identify a piece of music as a particular genre? (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.3-GLE.3) and (MU09-GR.8-S.4-GLE.1,2) • What general criteria might be applied to music for all cultures and genres? • What happens to music over time? • Why is familiarity important to preference? | | | |
| Unit Strands | Expression, Creation, Theory, Aesthetic Valuation | | | |
| Concepts | Style, Musical Elements (rhythm, timbre, form, pitch, dynamics, tempo), Musical Preference, Economics, Laws, Form, Time, Interaction | | | |

| Generalizations My students will Understand that... | Guiding Questions | |
|--|--|--|
| | Factual | Conceptual |
| Laws for publishing music create economic opportunities for developing musical styles. (MU09-GR.8-S.4-GLE.2) | What were the copyright laws of the early 20 th century? How did music publishing companies attract patrons in Tin Pan Alley? | How do publishing factors influence the development of musical styles? |
| Musical forms shape individual preference through appealing to expectations. (MU09-GR.8-S.2-GLE.2) and (MU09-GR.8-S.3-GLE.3) and (MU09-GR.8-S.4-GLE.2) | What was the main musical form of music from Tin Pan Alley? What is the difference between arranging and composing? | Why is verse-refrain from appealing to listeners? |
| The time and place of a musical performance determines the interaction of performers and audiences. (MU09-GR.8-S.4-GLE.1,2) | What is the performance practice of music of Tin Pan Alley? | How does performance practice influence a performer or an audience member? How has performance practice evolved in musical performance? |
| The use musical elements reinforce how listeners recognize the genre. (MU09-GR.8-S.3-GLE.3) | What are the musical characteristics of the music of Tin Pan Alley? What are the musical characteristics of popular music? | How does the interaction of musical characteristics help the listener to identify the genre? |

**Curriculum Development Overview
Unit Planning for 8th Grade Music**

| Critical Content: My students will Know... | Key Skills: My students will be able to (Do)... |
|--|---|
| <p>Possible Musical Examples: George Gershwin and Ira Gershwin, Stephen Foster, Scott Joplin, Hoagy Carmichael, Jerome Kern</p> <ul style="list-style-type: none"> • A set of criteria to determine if music is written in the Tin Pan Alley style (MU09-GR.8-S.4-GLE.1) • The names of significant composers of Tin Pan Alley, such as George Gershwin, Jerome Kern, and Cole Porter. (MU09-GR.8-S.4-GLE.2) • The time of and places of prominence for the style of Tin Pan Alley. (MU09-GR.8-S.4-GLE.2) • The musical elements and form that define the musical style of Tin Pan Alley. (MU09-GR.8-S.3-GLE.1,2,3) • The performance practice of music of Tin Pan Alley (MU09-GR.8-S.4-GLE.2) | <ul style="list-style-type: none"> • Sing or play an instrument in different musical styles (MU09-GR.8-S.1-GLE.1) • Sight-read in different musical styles (MU09-GR.8-S.1-GLE.2) • Create an arrangement of existing compositions using different voices or instruments in a particular musical style. (MU09-GR.8-S.2-GLE.1,2) • Read music and demonstrate rhythms in the assigned music. (MU09-GR.8-S.3-GLE.2) • Identify the form of a composition. (MU09-GR.8-S.3-GLE.3) |

| | |
|---|--|
| <p>Critical Language: includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline. EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: <i>“Mark Twain exposes the hypocrisy of slavery through the use of satire.”</i></p> | |
| <p>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</p> | <p><i>The timbre and form of the music of Tin Pan Alley created a unique opportunity for the music industry in the United States during the early 20th century.</i></p> |
| <p>Academic Vocabulary:</p> | <p>Copyright, publishers, composers, characteristics</p> |
| <p>Technical Vocabulary:</p> | <p>Timbre, verse-refrain form, sheet music, music industry</p> |

**Curriculum Development Overview
Unit Planning for 8th Grade Music**

| | | | | |
|--|---|--|--|---------|
| Unit Title | Of Thee I Sing | | Length of Unit | Quarter |
| Focusing Lens(es) | Inspiration | Standards and Grade Level Expectations Addressed in this Unit | MU09-GR.8-S.1-GLE.1, MU09-GR.8-S.1-GLE.2 MU09-GR.8-S.2-GLE.1, MU09-GR.8-S.2-GLE.2, MU09-GR.8-S.2-GLE.3 MU09-GR.8-S.3-GLE.1, MU09-GR.8-S.3-GLE.2, MU09-GR.8-S.3-GLE.3 MU09-GR.8-S.4-GLE.1, MU09-GR.8-S.4-GLE.2 | |
| Inquiry Questions (Engaging-Debatable): | <ul style="list-style-type: none"> • How does a piece of music become “patriotic”? (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.2-GLE.1) and (MU09-GR.8-S.4-GLE.1,2) • What message does music convey about historical events? • Is text essential in conveying a patriotic message through music? • What makes a piece of music “patriotic?” • How much interpretation is acceptable when performing patriotic music? | | | |
| Unit Strands | Expression, Creation, Theory, Aesthetic Valuation | | | |
| Concepts | Tradition, Value, Musical Elements (rhythm, timbre, form, pitch, dynamics, tempo), Culture, Emotions | | | |

| Generalizations My students will Understand that... | Guiding Questions | |
|--|--|--|
| | Factual | Conceptual |
| Musical traditions unite disparate cultural groups. (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.4-GLE.2) | What are the musical traditions of the American culture? Are all American musical traditions patriotic? | How does music become a tradition? |
| Musical elements express values known throughout a culture. (MU09-GR.8-S.1-GLE.1; MU09-GR.8-S.4-GLE.2) | How is patriotism displayed in American culture? What are some of the key patriotic music of the United States? | What makes music ‘patriotic’? |
| The cultural impact of musical values transforms music’s emotional influence. (MU09-GR.8-S.1-GLE.1-EO) and (MU09-GR.8-S.4-GLE.1,2) | What emotional response does patriotic music aim to arouse? | How does any music arouse emotion? Who decides how and what emotions are being aroused through music? |
| The time and place of a musical performance determines the interaction of performers and audiences. (MU09-GR.8-S.4-GLE.1,2) | When are specific instances when patriotic music is performed? | How much interpretation is acceptable when performing patriotic music? How does performance practice influence a performer or an audience member? |

**Curriculum Development Overview
Unit Planning for 8th Grade Music**

| Critical Content: My students will Know... | Key Skills: My students will be able to (Do)... |
|--|---|
| <p>Possible Musical Examples: Star-Spangled Banner; Grand Old Flag; Yankee Doodle; Chester; Stars and Stripes Forever; Civil War Era Selections</p> <ul style="list-style-type: none"> • The names of several patriotic tunes of the American culture. (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.4-GLE.2) • The melody and text of the Star-Spangled Banner. (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.3-GLE.1, 2, 3) and (MU09-GR.8-S.4-GLE.2) • Emotions are connected with patriotic music. (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.4-GLE.2) • Culture can define what is considered patriotic. (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.2-GLE.1) and (MU09-GR.8-S.4-GLE.2) • The time and place of prominence for patriotic music. (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.4-GLE.2) • The performance practice of patriotic music. (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.4-GLE.2) • | <ul style="list-style-type: none"> • Sing or play selected patriotic pieces. (MU09-GR.8-S.1-GLE.1) • Sight read patriotic music (MU09-GR.8-S.1-GLE.2) • Create a simple patriotic tune. (MU09-GR.8-S.2-GLE.1) • Read music and demonstrate rhythms in the assigned music (MU09-GR.8-S.3-GLE.1,2,3) • Develop criteria for evaluating music. (MU09-GR.8-S.4-GLE.1) • Describe the role of music in relation to patriotism. (MU09-GR.8-S.4-GLE.2) |

| | |
|---|---|
| <p>Critical Language: includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline. EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: <i>“Mark Twain exposes the hypocrisy of slavery through the use of satire.”</i></p> | |
| <p>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</p> | <p><i>The musical interpretation of American patriotic music conveys emotions and values of the American culture.</i></p> |
| <p>Academic Vocabulary:</p> | <p>Patriotic, Tradition, Value, Culture, Emotion, Lyrics, Inspiration</p> |
| <p>Technical Vocabulary:</p> | <p>Musical interpretation, Performance practice</p> |

**Curriculum Development Overview
Unit Planning for 8th Grade Music**

| Unit Title | Jump, Jive, and Wail | | Length of Unit | Quarter |
|--|---|--|---|---------|
| Focusing Lens(es) | Collaboration | Standards and Grade Level Expectations Addressed in this Unit | MU09-GR.8-S.1-GLE.1, MU09-GR.8-S.1-GLE.3 MU09-GR.8-S.2-GLE.2, MU09-GR.8-S.2-GLE.3 MU09-GR.8-S.3-GLE.1, MU09-GR.8-S.3-GLE.2, MU09-GR.8-S.3-GLE.3 MU09-GR.8-S.4-GLE.1, MU09-GR.8-S.4-GLE.2 | |
| Inquiry Questions (Engaging-Debatable): | <ul style="list-style-type: none"> • How is music integral to cultural activities and traditions? (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.2-GLE.3) and (MU09-GR.8-S.3-GLE.1, 2, 3) and (MU09-GR.8-S.4-GLE.2-EO) • How do the musical elements form a style of music? • How does improvisation promote creativity? | | | |
| Unit Strands | Expression, Creation, Theory, Aesthetic Valuation | | | |
| Concepts | Style, Culture, Improvisation, Tradition, Collaboration, Expression, Innovation, Musical Understanding, Relevance, Appreciation, Recognition, Band | | | |

| Generalizations My students will Understand that... | Guiding Questions | |
|--|---|---|
| | Factual | Conceptual |
| The creation/innovation of a musical style enhances its relevance to the culture as a whole. (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.4-GLE.2) | When was swing music the prominent popular music in the United States? Where did jazz originate? What are some of the different types of jazz | How can we determine if a musical style is culturally relevant? |
| Collaboration enhances musical expression because it builds a sense of teamwork to successfully complete a complex task. (MU09-GR.8-S.1-GLE.2-EO) and (MU09-GR.8-S.4-GLE.2) | How do musicians in a swing band collaborate? | How can musicians work together to make decisions for performance Why is collaboration an essential part of music performance? |
| Improvisation influences creative music traditions helping musicians to use multiple musical understanding at the same time. (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.2-GLE.3) and (MU09-GR.8-S.4-GLE.2) | What is musical improvisation? How do swing musicians use improvisation? | How does the development of listening skills enhance your ability to appreciate music |
| The use of musical elements reinforces how listeners recognize the genre. (MU09-GR.8-S.2-GLE.3) and (MU09-GR.8-S.3-GLE.3) | How do you recognize a piece of music as “swing”? How could we change a piece of traditional music into swing? | How does the development of listening skills enhance your ability to appreciate music? |

**Curriculum Development Overview
Unit Planning for 8th Grade Music**

| | | |
|---|--|--|
| The time and place of a musical performance determines the interaction of performers and audiences. (MU09-GR.8-S.4-GLE.1,2) | What was the performance practice of swing bands in the United States in the 1930s? Today? | How does performance practice influence a performer or an audience member? |
|---|--|--|

| Critical Content: My students will Know ... | Key Skills: My students will be able to (Do) ... |
|---|--|
| <p>Possible Musical Examples: Duke Ellington, Benny Goodman, Louis Armstrong, Brian Setzer, Big Bad Voodoo Daddy</p> <ul style="list-style-type: none"> The names of several swing performers, composers, and arrangers of the original swing era and the more modern era. (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.4-GLE.2) The way to trade solos in an improvised piece of music. (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.2-GLE.3) and (MU09-GR.8-S.3-GLE.1) Collaboration is essential in performing music. (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.2-GLE.3) Culture can develop a new style of music. (MU09-GR.8-S.4-GLE.1,2) The time and place of prominence of swing music. (MU09-GR.8-S.4-GLE.2) The performance practice of swing music. (MU09-GR.8-S.4-GLE.2) | <ul style="list-style-type: none"> Sing or play selected swing pieces. (MU09-GR.8-S.1-GLE.1, 2, 3) Improvise a 12-bar solo. (MU09-GR.8-S.2-GLE.3) Transcribe a 12-bar solo. (MU09-GR.8-S.2-GLE.1) and (MU09-GR.8-S.3-GLE.1) Read music and demonstrate rhythms in the assigned music (MU09-GR.8-S.3-GLE.1,2,3) Develop criteria for evaluating swing music. (MU09-GR.8-S.4-GLE.1) Describe the role of improvisation in relation to swing music. (MU09-GR.8-S.4-GLE.2) |

| | |
|--|--|
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| <p>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</p> | <p><i>The performance practice of swing, including improvisation and trading solos, develops a sense of collaboration amongst musicians.</i></p> |
| <p>Academic Vocabulary:</p> | <p>Culture, Collaboration, Tradition, Style</p> |
| <p>Technical Vocabulary:</p> | <p>Improvisation, Performance Practice, Transcribe, Trade solos, Swing</p> |

**Curriculum Development Overview
Unit Planning for 8th Grade Music**

| Unit Title | Get It Together!: Synchronized Movement and Music | | Length of Unit | Instructor Choice |
|--|---|--|--|-------------------|
| Focusing Lens(es) | Synergy/Flow | Standards and Grade Level Expectations Addressed in this Unit | MU09-GR.8-S.1-GLE.1 MU09-GR.8-S.2-GLE.1, MU09-GR.8-S.2-GLE.2, MU09-GR.8-S.2-GLE.3 MU09-GR.8-S.3-GLE.1, MU09-GR.8-S.3-GLE.2, MU09-GR.8-S.3-GLE.3 MU09-GR.8-S.4-GLE.2 | |
| Inquiry Questions (Engaging-Debatable): | <ul style="list-style-type: none"> • How can the energy, force, and mood of various kinds of music be translated into movement? (MU09-GR.8-S.1-GLE.1) and (MU09-GR.8-S.4-GLE.2) • How can patterns and rhythms be described in both music and movement? • How does movement enhance an audience’s experience of music? | | | |
| Unit Strands | Expression, Creation, Theory, Aesthetic Valuation | | | |
| Concepts | Pattern, Technique, Rhythm, Style, Energy, Force, Expressions, Emotions, Shape, Improvisation, Movement, Relevance | | | |

| Generalizations My students will Understand that... | Guiding Questions | |
|--|--|---|
| | Factual | Conceptual |
| The energy, force, and flow of music expressed through synchronized movement enhance the musical expression. (MU09-GR.8-S.1-GLE.1,2,3) | What movements are appropriate and correspond to a marching band/jazz choir performance? At what types of performances would it be appropriate to pair music and movement? | What kind of energy and force is present in this music and how can they be translated to movement? What are the considerations of improvising movement for a soloist versus an ensemble? What sounds and patterns can we improvise for various kinds of music that will be relevant to an audience? |
| Musical and movement technique demonstrate structured or improvised pattern, rhythms, and shapes. (MU09-GR.8-S.2-GLE.3) and (MU09-GR.8-S.3-GLE.1,3) | What vocabulary can be used to describe the patterns, rhythms, and shapes of both music and movement? What patterns, rhythms and shapes of movement can (insert ensemble type) use? | What patterns, rhythms, and shapes (forms) can be found in this music that correlate to movement? Why is improvisation important to know, both in music and movement? How is improvisation a form of problem-solving? |
| The style and emotion of music directs corresponding movements to create a cohesive performance. (MU09-GR.8-S.2-GLE.2) and (MU09-GR.8-S.4-GLE.1,2) | What style is this music and what corresponding movements can be created? What emotions does this music convey and what corresponding movements can be created? | What criteria can we apply to the correlation of music and movement? |
| Particular techniques utilize both playing/singing music and making expressive, synchronized movement. (MU09-GR.8-S.1-GLE.1,2,3) and (MU09-GR.8-S.3-GLE.3) | What musical skills/techniques are required to play this music? How can an ensemble effectively coordinate movements for effective performance? | How can different techniques of playing music and movement affect the impact of the performance? |

**Curriculum Development Overview
Unit Planning for 8th Grade Music**

| Critical Content: My students will Know... | Key Skills: My students will be able to (Do)... |
|--|--|
| <p>Possible Musical Examples: 8th Grade Ensemble with Movement</p> <ul style="list-style-type: none"> • Vocabulary terms for describing the style and mood of a piece of music and for movements (MU09-GR.8-S.3-GLE.3) and (MU09-GR.8-S.4-GLE.1) • Kinds of movements appropriate to the music, ensemble, and performance setting. (MU09-GR.8-S.4-GLE.2) • Techniques required for performing different music effectively. (MU09-GR.8-S.1-GLE.1,2,3) • Techniques required for performing movements effectively. (MU09-GR.8-S.4-GLE.2) | <ul style="list-style-type: none"> • Describe using appropriate vocabulary the style and content of a piece of music. (MU09-GR.8-S.3-GLE.3) and (MU09-GR.8-S.4-GLE.1) • Create movements by responding to the style and mood of a piece of music. (MU09-GR.8-S.4-GLE.2) • Perform movements using appropriate technique synchronized with the ensemble. (MU09-GR.8-S.4-GLE.2) |

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| <p>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</p> | <p><i>Describing, creating, and performing music with appropriate corresponding movements generates an effective and relevant performance for an audience.</i></p> |
| <p>Academic Vocabulary:</p> | <p>Movement, technique, emotion, mood, criteria, ensemble, performance, correspond, relevant</p> |
| <p>Technical Vocabulary:</p> | <p>Pattern, rhythm, style, space, time, energy, force, expression, emotions, order, form, line, shape, improvisation</p> |